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# WHAT MUSIC IS!

Duncan Hume

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# WHAT MUSIC IS !

DRAMATICAL, CLASSICAL, LYRICAL AND  
ECCLESIASTICAL.

BY

DUNCAN HUME,

AUTHOR OF "THE MIND AND FINGERS OF THE PIANIST."  
(PSYCHOLOGY OF MUSIC TEACHING).

**Price 1s. 6d.**

LONDON :

THE VINCENT MUSIC COMPANY, LIMITED,  
60, BERNERS STREET, W.

TO ONE  
WHOSE ARTISTIC EXCELLENCE  
AND  
WIDE SYMPATHIES  
HAVE TAUGHT ME MUCH,  
AND  
HELPED ME MORE,  
TO MY WIFE,  
THIS LITTLE BOOK IS DEDICATED.

## PREFACE.

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THESE few thoughts upon what Music is—in itself, and to us—first appeared as a series of Articles, and therefore there is scarcely more than a thread of connection running through them ; but as, in their original dress, they won many friends, I have thought it best to let them remain almost entirely in the same costume which seemed best to conceal their many deficiencies.

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# WHAT MUSIC IS.



## CHAPTER I.



**MUSIC** is the method by which we use sounds for producing emotion, and may be conveniently divided into **Dramatic, Classical, Lyrical, and Ecclesiastical Music.** In dramatic music all the sounds used need not have a fixed relationship to each other. In classical, lyrical and ecclesiastical music the sounds should all have this fixed relationship. Sounds are produced by bowing, or blowing, or percussion; the latter is usually excluded from ecclesiastical music.

**Dramatic** music depends more on **colour** than on form, **Classical** music more on **form** than colour: but both reach to the expression of the highest extreme of emotion. **Lyrical** music uses both colour and form, but keeps more in the middle range of emotion. **Ecclesiastical** music possesses forms of its own, and traverses a narrow field of immensely powerful emotion while it uses little colour, or rather it combines every colour used, with one strongly prevailing tint. It is at once

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apparent that dramatic music affords the **widest** choice of means to arouse emotion, and ecclesiastical music the **narrowest**; but compensation is secured by the fact that whereas in dramatic music some effects are common, or trivial, or comic; in ecclesiastical music all are dignified. These four styles combine with, and overlap each other, in an endless variety of proportion and extent, and this variety has increased in direct ratio with the quantity of emotional effect introduced into sound groupings. As music both **expresses** and **arouses** emotion, it is evident that the more composers invent sound groupings expressing emotions, the more emotions they are likely to arouse, and the more complex the emotion desired in the listener by the composer, the more complex the sound groupings will become. Complexity may, however, be carried so far as to become unintelligible, but as that which is unintelligible is useless, it is undesirable, and men will never continue to seek that which is useless to them or their species, but will discard it.

It will probably be generally conceded that the greatest potentiality in music is **beauty**, and that its principal objective is **pleasure**. Beauty being that elegance of shapely **fitness** that pleases the artistic instinct, and Pleasure being that feeling of gain and **satisfaction**, either sensory or intelligent, which all enjoy in some degree, but in very various quantity. Differences in appreciation of the two kinds of pleasure depend upon the **relative proportions** of the sensory and the intelligent in each person. The

pleasures of the intellect are unknown to one man ; the pleasures of the senses unloved by another. It is only natural then that we find **two parties** among musical people ; those who hold that the highest office of music is to provide for the **pleasure** of the **greatest number**, and those who maintain that the pleasure of the **cultivated few** is the summum bonum. The first give the palm to simple **sensory** pleasure ; the second exalt **intelligent** pleasure. The **first** require little knowledge but much love. They resemble those who look out upon some lovely scene in Nature, when the ever-varying fresh lights of morning chase each other over the pearly grey of the soft still sea, flecked here and there into light ripples by the first whispers of the waking breeze, which presently begins to stir the dew-spangled foliage into diamond showers, and the quiet flowers into tender coloured, tremulous smiles and swaying laughter, as the white, thin veils of morning mist fold and unfold, half-revealing numberless beauties, which one by one woo the sight, and draw into a delightful dreamland of simple, healthy sensory enjoyment.

The **second** resemble those who looking on the same fair scene (perhaps with the same keenness of sensory enjoyment) will understand the **contrivance** of the exquisite colour scale, the **systematic** development of the whole wonderful panorama of beauty, the marvels of the **methods** of perception and appreciation, and the fitness and **co-relation** of the various parts. Between, and connecting these two extremes of the arc of music, are found many

shadings of musical appreciation, all of which surely have their right places in the curve, and contribute to its stability. May it not be suggested that musicians in one part of the curve are inclined to look askance on those occupying another part? perhaps not remembering that the **beauty** of the **whole curve** depends on the **perfect location** of **all its parts**.

An average listener, occupying about the middle of the arc, will have about equal proportions of sensory and intelligent pleasure, and for his enjoyment he will require to hear music composed exactly on those lines, scholarship and beauty being equally admixed; but the same music will be dull both to one who neither understands nor desires the scholarship, and to another who neither understands nor desires the beauty. The fault (if it is a fault), is not in the music but in the listener, who often pooh poohs the music without noticing that taste is merely a matter of artistic gearing and by no means finite.

One of the greatest peculiarities of music is its power of arousing **different feelings** while only using **one material**. The same piece of music will suggest quite different emotions to two people, which shows that emotional suggestions are not inherent in sound groupings, but in the listener. Further inquiry in this direction would be impossible in the compass of this chapter, but we can understand why the majority of average people prefer songs to symphonies, and we shall not be out of touch with either song lovers or symphony lovers

when we remember that the assimilation of a **simple** impression, such as a melody, requires a **simple** adjustment of the receptive organs, whereas assimilation of **complex** impressions requires a very **complex** adjustment of nerve motion. Music originally had only one note at a time, then two, then three, and so on, developing through increasing numbers of co-existent parts until it arrived at the complexity of modern polyphony; and our sound sensibility has been, and is being, developed, just as it is required.

[It must not be supposed that polyphony itself is a modern invention. Several hundred years ago music was composed in forty real parts, and the writer knows of an old mass in fifty-two parts].

This being so, it is evident that music has not that **intrinsic** emotional essence which would cause it to arouse the same emotion in everyone, and this is the reason that our original inquiry must be divided into several inquiries both as to the different departments of music, and the varying capabilities of listeners. In speaking of Truth, Goethe said: "Is it true to *me*?" and we may also ask, "Is it music to *me*?" If not, I cannot accept it as **music** any more than Goethe could accept a statement as **truth**. We can only decide what is music relatively to our powers of appreciation **at the time**; that is, to our proportion of sensory and intelligent enjoyment, and the difficulty of closer definition is increased by the fact that, unless we are victimised by one or both of the deadly enemies of progress, Conceit and Conservatism, our ideas of beauty are **always**

**changing** and developing—our taste, unless stagnant, is a variable quantity, and if our temporary taste is to be our criterium, and our criterium is subject to constant variations, we can only form a temporary judgment, and any **dogmatism** would be **out of place**. It would not be correct to say that there was no good or bad music, because that which elevates is good, and that which corrupts is bad, in music as in ethics. Few will defend the draughtsmanship of Rossetti or the “verses” of Wagner, any more than they would praise the morality of Songs before Sunrise or the Seigelinde episode. Music, like other arts, has its indiscretions and its crimes, but in general matters do not rise to these serious heights, and taste is still the arbiter of excellence. There is a tendency to mistake **noise** and confusion for **music**, now that polyphony is carried so far; but this tendency is surely a retrograde, a reversion to the childish notion that every shadow is a mysterious essence, everything not understood is miraculous. Excessive **verbiage** does not conceal paucity of idea in music any more than in literature, and some modern musical works are no better than a picture of a red water-can with the red paint laid on half an inch thick. Nothing but a water-can in spite of all the expense! There is also a tendency to **accept** ready-made **opinions** on music **wholesale**, instead of quietly **learning, comparing**, and forming an opinion of one’s own. This tendency, though flattering to those who deal in opinions, is hardly conducive to the formation of a healthy or valuable judgment, since it **undermines**



the very foundations of judgment ;—**self-reliance**, and **comparison** of knowledge. The writer has often wondered whether, if programmes were printed without any composers' names, certain works now idolised would even have attained to a third hearing? whether these works are really as music to those who hear them? whether they have any meaning at all (except when suggested) to the audience? or whether, on the contrary, they are not accepted only on account of **fashion** and the reputation of the composer? He would beg the many who are interested in the future of music to acquire accurate knowledge of the causes of excellence in music, and to rely on their own ever-developing power of judgment; not to be led by fashion (for in art the **badness** is usually in **direct ratio** with the **popularity**); to swallow no patent opinions; to shun like poison any "cult" or "mental attitude," both pretty sounding names for our old friends Conceit and Prejudice; but to **notice**, think and **compare**, so that they may free themselves from the thralldom of the modern up-to-date command, "Idolize the new, and patronise the old," and return to the far more intelligent and logical position occupied by that close observer and thinker, Robert Schumann, when he penned for us the great maxim, "Reverence the old but have a warm heart for the new."

## CHAPTER II.

## DRAMATIC MUSIC.



THE word "**dramatic**" is sometimes confused with the word "**stagey**," whereas the two terms have but little in common ; for that which is stagey is only melodramatic at best, while that which is dramatic does not necessitate the stage at all, although frequently associated with it.

It was pointed out in the last chapter that the different styles of music overlap in a great variety of ways ; and it is therefore difficult to separate the various classes entirely from each other for the purpose of criticism.

It is necessary, however, to lay down certain lines of **theoretical** limitation for each style, although practically it would be hard to adduce many examples which precisely confined themselves within these exact limits.

Applied to music the word dramatic means that which **deals with emotional conditions**, whether combined with words, scenery and action, or not ; and thus dramatic music may be conveniently divided into **music for the stage**, descriptive of emotional sensation ; **incidental music**, descriptive of continuous emotional situations ; and **pure**

**dramatic music**, descriptive of, and arousing, emotional states, without the aid of words, action, scenery, or accessories of any kind

The **first** kind exists in opera before Wagner. The **second** kind in Wagner, and in all sorts of accompanied recitation. The **third** in all absolute music which depicts universal emotional states. The **music** of Italian opera is often dramatic. The music of Wagner, and his "Music drama," is simply continuous *incidental* music. "Pure" dramatic music is found in the romantic composers, and often nowadays in the modern method of uniting the classical and romantic schools. This last style may be regarded as constituting the highest branch of "**programme music**," (which term is not here used in the somewhat contemptuous sense often attached to it), but as programme music will form the subject of a future chapter, this particular character will not be treated further at present; nor will this be the opportunity to deal with the disputed question of the **position** of dramatic music in religion, although a remark upon the importance of introducing the religious element into dramatic music may find a fitting place.

"**Music for the stage**," as here understood, is music which describes or appropriately accompanies the delineation of some **special single**, or even unique, emotional **incident**. It connotes one scene, one character, or set of contemporary characters, and one stage play. Thus it is individual in direction, and has the character of an emotional portrait. An "Italian opera" may be regarded as

a kind of musical portrait gallery of emotions ; each portrait may be a gem, but there is no **connection** ; each is in its own frame, and there is no relationship, except, perhaps, a pardonable similarity to ancestors.

It is emotional **incident** instead of emotional **proceedence**, so that music for the stage, in this sense, can only be considered in connection with the occasion which gave rise to it. Centralization in political economy occupies much the same position as Italian opera in dramatic music ; the individual is first, the race is second ; but just as Centralization is still the creed of many, so is Italian opera beloved by all who appreciate emotions better when occurring **singly** than when in connected **groups**—that is, by the majority of people. (The causes of the popularity of the Wagner opera lie much deeper than mere operatic taste, or even knowledge ; as observant readers of Max Nordau will probably admit).

Music for the stage, then, in this sense is the most **concrete** form of dramatic music, the most personal, and therefore the most direct and powerful exciter of personal emotion. This very preponderance of personalism, however, renders the character of the music liable to misunderstanding, and hearers differ hotly about the appropriateness of any particular passage, which to one person is just the thing, and to another is wishy-washy or exaggerated, owing to the temperament and experience of the listeners. For example, a **Leit motive**, which is, perhaps, the lowest and

most elementary form of dramatic music of this class, if played without any previous suggestion of meaning, would probably produce nearly as many different impressions as there were listeners. In matters which are **only** personal "*quot homines tot sententiæ.*" When the musical world threw away the fetish of the set form **Aria** it embraced the totem of the **Leit motive**, forsaking the old love, whose only fault lay in the inappropriateness of her surroundings, and accepting without reserve a new love who might dress and be surrounded as she pleased. The old love was beautiful enough in herself, although in her position she was dramatically "*de trop*," but the new love with her perpetual "*Here we are again*," and her insistent manners, is even more irritating. In whatever form this **personalism** in emotion comes before us it **excites** but **soon wearies**, unless it has **some touch of universalism**. Love stories, on account of the **universality** of the sentiment of love, are more persistently popular than the most powerful presentations of avarice or murder, even when love degenerates into jealousy, and where jealousy develops into crime.

A comparison between the crime of Charlotte Corday, and the crime of Vera Sassoulitch will illustrate this point, and if the example seems at first sight to be far fetched it should be remembered that human nature in music is the same as it is out of music, and that it is by the heart that men sin, enjoy, and compose.

The **second** kind of dramatic music, as here

classified, is **incidental music**, and it ranges from the Ghost Melody to Wagner: that is, it comprises all music which is used to illustrate co-temporary **continuous** emotion: from the violoncello in "The Broken Melody," to the Prelude in Lohengrin, all is one family; and here we notice vividly the difference between the first and second kinds of dramatic music. No one associates the violoncello with the home coming of penitents in general, but only with that particular one, whereas in Lohengrin those who read between the lines see, far above and beyond a knight and a swan, beyond the emissary of Montsalvat—the advent of the noble and glorious Spirit of Divine compassion and wisdom, floated slowly downwards through the coloured clouds of superstition and wonder, bearing peace and goodwill to unbelieving and untrusting multitudes; striving to raise and help them—failing,—and finally, repelled and driven afar by ignorance, drawing sadly, slowly, and solemnly away in the dread stillness of Divine dignity to the resplendent realms from whence He had come.

It may be urged that all this is in the **legend**, but surely it is also in the music, which is one of Wagner's flights of genius. The Prelude is, of course, a remarkable specimen of pure dramatic music. It is cited here because it shows the **transition** from the **second** to the **third** style (in our classification), since it is developed from the **same music** which is used as a commonplace **Leit-motive** to accompany the entrance of a character.

The writer wishes to show that the very same music may belong to either style, and may be rendered either personal or universal by different treatment. The subject of **incidental music** demands a chapter to itself, as it leads to the consideration of the whole character of music-drama; but perhaps enough has been said to show that the division between the first and second styles is more clearly marked than that between the second and third. By the charmed way of the Lohengrin Prelude then, we pass to the kingdom of **pure dramatic music**, and we leave behind us personality, legend, and stage, and are **alone** with **music** and **humanity**. The first quality of this music is humanness, and the second is **universality**. It passes over and through all the compass and the chords of human feeling; from the gentlest swaying of nascent emotion to the sweetest singing of the heart's ecstasy, or the most appalling outbursts of fiery furies; from the harmonies accompanying Margarita's first entry in Gounod's Faust to Schubert's Erlkonig (the reader must kindly consider the music apart from the person or the words).

Sometimes the innocent wonderings of child minds so beautifully expressed by Schumann; sometimes the "half revealed, half concealed," wistful waverings of the maiden's heart, as in Schubert; sometimes the gaseous, fitful resolution of revolt, as in the Marseillaise; sometimes the dark mutter of a coming crime, as in the voices behind the scenes in "Rigoletto"; sometimes the vast, solemn vista of the church of humanity, with

all its grave, dim splendour and majesty of mystery, as in the slow movement of Schumann's quintett; sometimes the tawdry militarism of the Soldier's Chorus; sometimes the wondrous depth of dark desolation, the noble, hopeless endurance of helplessness, the lonely longing for even one more look from the tender, loving eyes so stilly closed by the gentle, cold hand of death in the sleep that wakes only in the great beyond-land of Heaven; and the faint far-off insistence of the songs of the world of peace and rest, as in Chopin's Funeral March; but **always** and everywhere the **real human heart** in all its height, depth, and breadth of sympathy, with all its weakness, its power, and its **splendid possibilities**. This is the picture land of the dramatic musician. Not events—not persons—not periods—not peoples,—but the **whole of humanity** is the limitless art temple in which he works. The **seven notes** in his scale are the **seven ages** of man, and his instruments are the orchestra of the world's emotion; while to the listener, as he listens, comes now and again the glad soft smile, the vanished hope, the unfamiliar tear, or the half forgotten echoes of the half remembered past. The craving after this kind of music led Wagner to make use of mysteries and legends in his Libretti, and, from our present point of view, he missed the mark, for few of his characters, except when foolish or sinful, appeal to us either as being **human** or as being **universal types**. The two composers who stand out from all others in this kind of music are Beethoven and Schumann, but



although Schumann at times approaches near to the Master in his grasp of emotion, he is too introspective to reach the height to which Beethoven alone has soared. For him, as for Shakespeare, it was reserved to lay bare the great heart of the race for our wondering and reverence; in his music the **individual is merged in the universal**, and it is this which places him above all others in the world of music. His knowledge of emotion is so vast, his manner so simple, so noble, and his expression so sublime, that history has given to him the monarch's position, from which it seems hardly possible that he should ever be dethroned.

It is characteristic of Beethoven's music that it is **international**, free from local colour, and therefore **free** from that **narrowness** which pertains to so much music nowadays. We have music which is French, Spanish, Russian, Bohemian, Zulu, and what not, in which the national cadences and melodies are copied and pass as original inventions of the composer—very delightful music it is, too,—but to turn from it to Beethoven is like turning from a Whistler-decorated room into the open air,—the one is bizarre, but the other is boundless. It is true that Beethoven has strong individuality, but it does not degenerate into individualism; it is always for **everyone**, and his house is the castle of the universe.


It was stated in the beginning of this chapter that "music for the stage" was the most powerful and **direct** exciter of personal emotion. It seems, then, only natural that the **majority** of people find

their enjoyment in that style, because the majority are more subject to what may be called **local** emotion than to more **abstract** emotion. This accounts for the great popularity of **operatic** music. It makes **less demand** on the inner nature of the audience, and hence they hear it with less exhaustion. They are spectators. It is easier to give a tear to some tale of sad distress than to live a life of sympathy for the suffering. We cry over a performance of "Jo," but we do not sadden our whole lives as we do by a little practical acquaintance with the ghastly misery of the children of the East End; and so, many more people go to "Jo" than to "Tom All-alones"; in a word, emotion is more easily appreciated in proportion to the smallness of its area, Domestic drama appeals to the many, national drama to the nationalist, but the great drama of the evolution of the race of mankind only to those who give the thought, and therefore have the knowledge.

The world of music is like the world outside, and so we find the individual emotion is the most elementary; the continuous emotion the next highest in order; while at the head of all is the grand generalisation of emotion, which, for its comprehension, requires the utmost development of the artistic nature in the listener, as well as in the composer.

## CHAPTER III.

## ECCLESIASTICAL MUSIC.

HE anomalies so noticeable in **Church music** at the present time are attributable to the **reluctance** of ecclesiastical authorities, in all ages, to **admit development**. Starting originally with the idea that all art was an attribute to the Devil himself (very likely true in ancient times), the Church naturally and rightly set herself to **discourage art**, or else to mould it into a form **special** to herself: hence, she totally excluded all instrumental music, and only admitted vocal music **under particular restrictions** as to **form and tonality**. She was quite right in shutting out instrumental music at a time when it was entirely associated with Pagan rites, from which she wished to sever herself in every possible way. In the first centuries of Christianity an instrumental performance was synonymous with an immoral assembly, and thus the earliest Church music was vocal, and, of course, unaccompanied by lyres or flutes.

Furthermore, the Church, wishing to make the line of demarcation more noticeable, **substituted** for the Greek scales, which had their **first note at the top** and extended from thence **downwards**, a set of

scales which had their **first note at the bottom**, and extended from there **upwards**. It is impossible here to treat technically of the construction of these scales, but the foregoing sentence embodies the real fact as to the difference, though it may somewhat disturb the ideas of those who wish to derive Christian music from Grecian or even Hebrew systems. The Church of Byzantium initiated a system of scales which seems to occupy a middle place between Grecian and Christian tonality; whilst the Church of Armenia, supposed to have been instructed by Christ himself personally, has handed down a system of music more florid than any we use nowadays—a very strange system, full of Slavonic colour, and excessively curious; but which could hardly have been developed during the first few centuries of the Christian era.

The careful **avoidance of instrumental music** by the early Church accounts for the performance of their vocal music **unaccompanied**. It was a matter of **policy**, not of **doctrine**, and it may be remarked incidentally that it is difficult to assign any adequate reason for reverting nowadays to a policy which would, in our times, be equally ludicrous and unnecessary.

The Church, then, crystallized her music into certain forms of chants constructed in a peculiar manner, but by no means devoid of rhythm and swing, as popularly supposed—on the contrary, there was great animation, and presumably much accent, in the performance. **Plain-song**, *i.e.*, tunes in which **the notes were all of equal length**, was a

much later invention, and constituted the most **unfortunate retrograde ever taken by the Church in connection with musical art**. In the first centuries the exclusion of the instruments, and the adoption of new scales, sufficed to keep Church music **distinct from the music of the world**; but presently the rapid development of **secular music**, through the efforts of Minnesingers (travelling minstrels), and the contemporary rise of folksong, caused secular melodies to become **formidable rivals** to the Church song (especially as folk music was connected with all the **domestic** and natural emotions of love, life, death, and war), and so the Church song gradually **underwent changes** which enabled it to **compete** with its more attractive secular sisters.

A **new source of differentiation** became necessary, and it was thought that this was discovered in **plain-song** (already described).

Again and again did the same circumstances arise: again and again was the position saved by fresh concessions by the Church, at least by the Western Church. It was a **perpetual struggle** between the **decadent** and the **nascent**. Technically, it was a contest between the **old Church scales** and our **major and minor**, but with the whole forces of God-made humanity on one side and the splendid fossil of ecclesiasticism on the other, the result was certain; and slowly, but steadily, the **Real** conquered, and incorporated the **Artificial**, and a new **Artistic Charter** was embodied in the music of Palestrina and Bach.

It must be remembered that originally Church

music was **composed by priests**, or members of a church order, whereas, in later times the conditions have been changed, and the composer is usually a **secular**, which fact alone accounts for many anomalies. In ancient times the composer was guided by the canons of taste, whereas nowadays he is often guided by the taste of canons

The earliest forms of Church music consisted of **Psalm tunes** (chants), and, as **harmony was not invented**, they were sung in unison; also there were **hymn tunes**, and certain **inflections** used in the service, especially in the Mass. **When harmony was invented**, most of these forms were **harmonised**, and the intricacy of the harmonies naturally increased with the scope of harmonic knowledge, until a composition became little more than a **holy puzzle**. The attraction of **secular melodies** proved too strong for the priestly composers, and they used **ballad tunes** as themes for their **Masses**, which abuse led to the **total reconstruction** of Church music by Palestrina, at the command of the Pope, and thus **art and devotion were happily re-united**.

When, during the Reformation, the services were **translated** into the vernacular and remodelled, a corresponding change in the style of music became necessary, and was carried out by earnest **secular musicians**. The **Roman Communion** still held to the old forms and the old language, but the **Germans, Swiss, and English** took an independent line, introducing **metrical Psalms**, chorales, settings for canticles, and anthems. **The Mass** was gradually

**crowded out** (as a choral service) in these nations, and **no music for it was composed**; but great vigour and skill were displayed in other branches, and the revival of Greek monody in Italy, and its rapid development into **opera**, incited **Church musicians** to begin a corresponding development in the shape of **services of Song**, Passion music, and cantatas, culminating in **Oratorio**.

It has been necessary to give this retrospect of the history of Church music, for without it, it would be difficult to understand the mental and religious culture which have produced the "**Church Music**" of modern times, which is a strange and polyglot production, extending from "Gregorian" to "Parsifal." Without a grasp of the fact that the **whole history is one long series of ecclesiastical concessions to secular progress**, it is impossible to understand the phenomenon of deeply religious sensibilities **remaining unwounded** by the performance in church of **opera music**, the adaptation of secular melodies to hymn words, or the sugar and water music often used to accompany the most holy words, in services of the utmost solemnity. It is not here maintained that no secular music is suitable for adaptation to church use, but only that such melodies as Mendelssohn's *Lieder ohne Worte*, *The Red Sarafan*, and Weber's "*Softly Sighs*" are, **on account of their associations, inappropriate** to the ceremonies of God—while, of course, **nothing could be more inartistic or irreligious** than the importation of either actual opera music, or colourable imitations of it, into any of the services of religion.

**Two views** of religious services have been maintained, at least since the Reformation, and they may be described in broad terms as the **Puritan** and the **Catholic**. The one regards man's dealings with God as **quite separate** from man's dealings with man, and would, if pushed to its logical limit, exclude from Church service every allusion to **human emotion**.

The other view regards human emotion as a **stepping stone** to Divine emotion, and would make Church services attractive, artistic, and **sympathetic** to the heart.

From the first-named kind of service, music, painting, flowers, lights and ornate architecture would be partially or even totally excluded: while the second style of service would admit them all.

With these two views, we are now concerned only in so far as they influence Church music, and the practical result of them is that **simple** Congregational music is used **in one** service and **elaborate** choir music in the other. Very good arguments can be adduced in favour of either practice, and probably the opposition of the two arises from a **mistaken estimate** of the relative value of music as an **expression** of emotion and as an **exciter** of emotion. Different natures lean to different sides, as was pointed out in Chapter I, but surely neither **extreme** is necessary. Was not Bach quite right in elaborating the "form" of "Passion Music," which is an **oratorio for choir and congregation**, interspersed with **chorales for congregation and organ**? The people then listened to the setting forth of the



great narrative of Man's Redemption, and from time to time were **moved to give expression** to the emotion thereby roused and vivified in them, **by singing** chorales which reciprocated the profound impressions they had received. It would be hard to imagine a form which in its **naturalness and dignity** approaches so close to the sublime as does this, for surely the first quality to be given to Church music is dignity, and with dignity will come reverence and grandeur, breadth and splendour. It is **no small matter** that is in hand. It is no individual, family, or civic devotion that has to be expressed. It is the praise, the weeping, the prayer, or the jubilation **of the human race**; and thus Church music comes under the third or highest class of dramatic music (as defined in the Chapter on Dramatic Music), and its composition is correspondingly difficult. Many forms and styles have been tried, some of which seem very noble—"Gregorian," Anglican, contrapuntal, florid, four-part first species, and elaborate fugal, chant, hymn, anthem, "Service," all are in use, and have their staunch allies.

But of all these the same question may be asked, **"Are they really appropriate to the occasion?"** Is the music such as would be used if people realised that the Church is the special place in which they **leave the world outside** and the **heart of man is alone with God**? While it is undoubtedly true that the noblest work should be offered to the Almighty, is it true that our Church art-forms in music and the **methods of their**

**performances** attain to this nobility? The English school of Cathedral music is at present **without an equal** in point of reverence and dignity. But the too often sleepy method of performance has led people to think the **music** is at fault. Much of the music contained in Masses, on the other hand, is operatic, showy, and **altogether out of place** in the presence of Jesus Christ, where humility, adoration, and intense worship should prevail. In going from High to Low, from Wesleyan to Catholic Churches, the thoughtful observer is generally impressed with the idea that either **music is there on sufferance** or that **religion is admitted by courtesy**.

The great difficulty of the subject is admitted, but possibly a cultivated artist, in conjunction with a cultivated religionist, (if one may use the term respectfully), could arrive at a method which, while it never jarred with the most devotional instincts, never failed to satisfy the longings of artistic natures. Surely such a consummation is devoutly to be wished; when the noblest music should express the noblest emotions of the human heart, and when **devotion and music**, no longer divided as now by a repressed, but ill-concealed, jealousy of each other, should join their beauties, and together beckon men and women away from the weary, empty rivalry of the world outside, away from the fuss and formality of the social ebb and flow, into a temple where the most sacred was **made** the most sacred, the heavy-hearted might find comfort, the happy might be happier, where all the burdens of this world

(a world that might be so beautiful if only we did not spoil it) would lose their weight, and be turned into the silver wings of hope and love, on which we might mount to Heaven, and where the two great sympathetic helpers of man—**art and religion**—might carry out their high mission of soothing the sorrowful, helping the helpless, raising the hopeless, humanising the powerful, ennobling the lowly, blessing and beautifying **every** relationship in human sympathy, and furthering the reign of that universal, **mutual kindness** which will turn this world from a crowded struggle for a little “brief authority” into a calm, quiet rivalry, not in wealth, power, or position, but in the amount of sympathy, kindness, and help which each man may give freely and happily to his fellow man **as his friend**. The musician who will do for Church music what Wagner tried to do for drama music (that is, to render it logical and appropriate) has yet to come.



## CHAPTER IV.

## PROGRAMME MUSIC. )



**PROGRAMME MUSIC** is a title which is applied, often contemptuously, to that kind of music which is intended to be **descriptive**. It usually has a head line in the shape of a quotation, a name, an incident, or a date, and is held, by those who think that music is purely ethereal, to be a degenerate form of the art. As a form, however, it exists, and has a widespread popularity, and therefore must be taken into account in any criticism of the various branches of music, such as we are now undertaking.

**Programme music** may be divided into that which describes **Emotions** and that which describes **Events**, and, further than this, may be subdivided into that which deals with **noble** emotion and that which is concerned with **vulgar** emotion ; into that which describes the **character** of events and that which describes the **furniture** of events. It will be at once perceived that there is a great difference between these principal divisions ; and between the subdivisions, inasmuch as Emotion is above Events ; Nobility is above Commonplace ; and Character is above Dress.

As examples of the two principal divisions or

classes, we may take the sonata "**Appassionata**" and the "**Carnival**": of the first subdivision, "**He was despised**" and the duet in "**Tristan and Isolde**;" and of the second subdivision, "**Mazeppa**," and "**1812**."

In the **Appassionata** there is a marvellous delineation of the **highest kinds** of human **Emotion**. The dignity, breadth, force, intensity, and grandeur of lofty, exalted feeling is described by a master hand, and the whole tone is noble, daring, and majestic.

In the **Carnival** is found a quite unique representation of a **series of Events**, drawn with no niggling brush, but with a broad, healthy, humorous touch, with no trace of the morbid, and so happily managed that the listener can hardly fail to understand the intention and follow the course of action.

In "**He was despised**" we have an allusion to the highest flight of human sympathy, the sublime feeling of a reverent pity for its suffering God.

In the "**Liebestod**" is the very reverse, the deification and glorification of lawless passion and erotic crime.

In "**Mazeppa**," if we except the slash of the whip at its commencement, is found a vivid presentation of the furious and ever hastening **rush** of the wild ride; and in "**1812**" we descend to actual sound description in mere **imitations**, of chants, organs, brass bands, and bells, supplemented by garbled scraps of national tunes.

It will be seen from this very cursory notice of

examples that **programme music** covers a very extended scale of emotion and events, although the term is usually associated with only the lowest and most ordinary feelings and occurrences.

Programme Music, in its rise and development, affords an interesting study in **art psychology**, and is now a curious concretion resulting from the gradual evolution of the **difference** between the Self and the Not-self as applied in music. The earliest musicians were content to make sound groupings for the **simple purpose** of producing impressions of **pleasantness**; but soon, when instruments were a little improved, and musicians were more cultured, and began to give attention to poetry, and painting, the **idea of musical drama was evolved**, and with it came the ideas of descriptive music, whether applied to scenes or emotions. In Monteverde, tremolo is used to express **excitement**, and special instruments are used to accompany particular characters, so that programme music is a very old institution; in fact, as old as the time when **Musical Art** began to lend itself to the production of **Illusion** on the one hand and **Illustration** on the other.

Even the greatest masters have condescended to write in this style occasionally. Haydn depicted **chaos**, Handel the effect of **people walking in darkness**, Beethoven the sounds of **pastoral festivity**, Mendelssohn the **fairy flittings** and the asinine vocalism, while many modern writers seem quite **unable to write** music without the assistance of some poem, picture, legend, or historical incident to help them out. In fact, some of them, having

nothing of their own to communicate, very wisely rely for popularity and success on a highly coloured retailing of someone else's story; besides which it is so very much easier to **tell** a story than to **invent** one! The gradual development of orchestral instruments (in which department we are still lacking) rendered the production of programme music much easier, and quite naturally the public, to whom the orchestra is still a new toy, were ready to accept almost anything from such a powerful generator of emotion. No questions were asked (nor are they even now!); they listened, swallowed, and were happy. Composers, quick to **sacrifice their art to popularity**, arose by the dozen, and have described in music for the orchestra almost everything, from the crowing of a cock, or the drawing of a glass of beer, to the rush of the fallen wave crest and the mighty muttering or the riving crash of the majestic thunder. Where these descriptions have been **literal**, they have been **indicrous**, and art, which should be the **mirror of the Ideal**, has been reduced to a **burlesque of the Real**.

Here and there we find very clever specimens of the style, but these are mostly where composers have **indicated** rather than actually **described**; in other words, where they have tried to materialise the "**group mind**" instead of the individual mind. Literal imitation is surely inartistic except in Comic Music.

**Realism** has been the bane of much recent art, especially in literature and acting, and music and

painting could hardly escape from the influence; unfortunately, the **skill** evinced by the composers of programme music is of such a high order that critics have not always observed the **weakness of the method**, nor have they been quick to recognise that the **highest art does not condescend to drawing details**, but is content with "massing in" the ideas. We do not wish to know how many hairpins the Venus de Milo used, or to inquire into the diet which gave Laocoon his strength, nor to measure Niobe's tears in a graduated glass. The three works are grand representations of the **ideas** of Beauty, Power, and bitter Grief; the moment we come down to details the art is gone, as it would be if a painting was actually drawn to scale. **The machinery should never show.**

If Tschaikowsky had given **an idea** of the conflict between Russian and French nationality in 1812—the insulting conquest of the one, the grim, sullen subordination of the other—he might have created a great artistic work, instead of **only a clever bit of scene painting**; a work which might have been on a par with such an exquisite production as the slow movement of his Concerto in G, which is a beautiful dream for instruments. It is not easy to separate the musical idea in any piece from the costume in which it is presented; and when, as in much music since the time of Meyerbeer, the costume has been weaved out of the most wonderful instrumentation, coloured with every shade of gradation, and beautified with sound jewels from all the mines of music, the difficulty is increased



tenfold, so that it may be said of much modern work that **only history** will be able to set a fair value on its worth. Still, in the meanwhile, **earnest musicians might hesitate** before stamping with their approbation pieces that are obviously written *ad captandum*, and which only minister to the degenerate instincts; by which is meant those instincts that are **entirely of the self**, and which can be gratified by the least trouble. The writer is not one of those who believe that degeneracy in art is on the increase; on the contrary, he is **full of hope** for the future, and for the rising composers, that they will **discard the more imitational** side of their art and revert to the purer esthetics of former times, when composers were more thoughtful and sought to render their work philosophical as well as emotional. We must also remember that all English art, in recovering from the staggering blow of Puritanism, was bound to swing to the other extreme, and the extreme seems to have been reached in the problem play, the poetical symbolists, the sex problem novel, and the art of certain painters who are eccentric, impassioned, or obscure. The **reaction** has already set in in thoughtful minds, and a few critics are beginning to assess at its true value the music of the latter half of the 19th century, and even to hint at **restoring Wagner** to the **only position** which he ever claimed for himself, and **from which he especially wished that no one would ever sever him**, the position of a **dramatic composer** and the inventor of the **compound art of music drama**—a

position in which he is absolutely **without a rival**. But long before the great waves excited by master minds subside, a host of similar waves are caused by imitators—so much so that amid the turmoil only a few far-seeing students perceive the **decline of the original waves**. We are just now in the time of the maximal pressure of the secondary waves, and so we have composers who give us every kind of description in their music, using very heavy scoring where it is quite unnecessary, and laboured passages where plain sailing would be preferable, forgetting that the **grandest effects in art**, as in science, are **generalisations**, and that description of events, or of things, has a tendency towards vulgarity—for the words of Bishop Tegner are true of every art—Sculpture, Painting, Acting, Poetry, Singing, and all Music :—

“ **Sublimity always is simple.**” )



## CHAPTER V.

## THE USE OF MUSIC.



HERE is, perhaps, no form of Art which is so generally **useful** as Music. Among the Arts which are justly called "fine" Music occupies a unique position, and if we examine the claims of the various Arts to head the order of precedence, we shall find that Music has a strong case for demanding the premier place.

We may fairly divide the Arts into those which are silent and those which use sound.

The **Silent Arts** are Architecture, Sculpture, Painting, Literature, Poetry, Dancing, and Acting.

The **Sounding Arts** are Elocution, Recitation, Oratory, Vocal and Instrumental Music.

The Silent Arts are the result of an intelligent mind acting on a more or less plastic material **that can be seen.**

The Sounding Arts come into play when the intelligent mind uses the voice, or some plastic material, for the purpose of producing sounds **which may be heard.**

Some qualities are common to all the Arts, such as Proportion and Beauty

**Architecture** depends mainly on these qualities for its effect.

**Sculpture** unites with them a species of Emotion, because it uses **forms of living things**.

**Painting** proceeds further in the same direction by introducing **colour**.

All these three Arts demand the power of **Imitation**, and, if they are well developed, of **Ideation**.

**Literature** and **Poetry**, though differing in the **proportion of Ideation** introduced, belong to the same silent family.

**Dancing** and **Acting** (without words) introduce **Movement**, and thus are further steps in development.

**Oratory** and **Song** introduce sound in fairly simple form, and **Instrumental Music** draws us into the realm of absolute sound in all its various fields of intricacy.

**Elocution** occupies a place between Vocal and Instrumental Music.

It seems fair to classify the Arts in the **order of their intricacy** (for popular use), but in doing so we must not lose sight of the peculiar and great merits which specially pertain to **each** Art, and which prevent us from thinking that any one Art (however much we may admire it) is in every respect better than its neighbours.

In making even the most rough classification, the **relative difficulty** of the Arts must be taken into account; the **amount of study** necessary for their perfecting; the relative quantity of **cultivation required in those who practise them**.

Viewed in this light the Sounding Arts might be

thus placed : Singing, Oratory, Acting, Recitation, and Instrumental Music. In connection with this method of classification of the Arts we may notice the somewhat similar classification possible among instruments.

In this department will be found many classes, *e.g.*, Instruments that have percussion—such as drums ; and Instruments that have none—such as flutes. Instruments that can produce continuous tone—such as strings ; and those in which the tone intermits — such as wind instruments. Instruments that cannot well stand alone—such as the violin ; and Instruments that can—such as the piano ; not to mention the numerous varieties of timbre which render each instrument the most suitable for its particular effect. **Intellectually**, there is no comparison between the performance of Jenny Lind and a Rubinstein, or between a Kubelik and Clara Schumann.

Those instruments which emit only one sound at a time are, in this sense, inferior to those that give several simultaneous sounds ; and those instruments that can only give simultaneous sounds with the **same power** on each sound are in this sense inferior to those which give simultaneous sounds **which vary** in their power.

Curiously enough, those instruments which only give one sound at a time have such singular beauty of tone that we are compensated for the loss of variety.

In this connection, we observe that Instruments divide themselves into two great classes—those

which deal with Melody and those which deal with Harmony. The Violin surpasses the Piano for the performance of high pitched Melody, the 'Cello for low-pitched Melody; but the Piano surpasses them both for rendering Harmonic progressions.

The Piano fails in colouring its Harmonies, while the Organ succeeds; but neither of them can compare with the Clarionet, the Horn, or the Trombone for Melodic effects.

**The perfection of each instrument lies in the highest development of its special resources and powers, and when it exceeds these limits the result is the impression of straining and discomfort.**

Violinists still play those scuffles across the strings which are called chords. Singers still use the dragging hoot called the glide (*strascinare la voce*), and the senseless vibrato which is disliked by everyone, except the performer. (It should be mentioned that there is a right kind of glide, and of vibrato; each of which is artistic). Pianists and Organists still think that they can "imitate" the thunder or the waves, but these are all examples of trying to make an instrument **exceed its efficiency limit**, and doubtless before long they will be sent to that limbo where reside the ancient Pneuma, the Serpent, and three note chords for the Cornet.

From what has been said, it will be seen that Music contains within itself possibilities of **usefulness in very many directions**, and of appropriateness to many kinds of Emotion, and whether we look

into the Elementary School, the Higher Grade School, the Drawing Room, Concert Hall, Theatre, or Church, we find Music is **highly honoured** as an adjunct to success. Sometimes it is being used as an educational power, and **few things teach differentiation of Brain cells** and Muscle use **so readily as Music**. Sometimes it is a pleasant way of ordering the children into and out of school. Sometimes it is in use at a social function (and who shall say how great a part Music has played in drawing pairs of tender affinities together by song, duet, or the insinuating rhythm of the waltz measure?). Sometimes it is at the departure of great men bound on some important National Mission; as when the notes of "Auld Lang Syne" sounded at the embarking of our troops for Africa, and were to many a brave fellow his Death Song. Sometimes it is the return of a gallant hero from the fields of victory, as when Wolseley, lately returned from the Egyptian Campaign, attended the official service at S. Patrick's, on which occasion the anthem is said to have been "Egypt was glad at their departing"!

Sometimes it is the sound of sweet, solemn, tenderness, when some sad sufferer nears the door of God's House, and entering, "kneels where the happy hearted" and the broken down penitent are side by side, and the grave music tells of a "sorrow greater than theirs" or of holy joys beyond earthly imaginings.

Music is with us all through our lives, at Baptism, at Marriage, and by-and-bye, when we are being

carried to our last rest "in sure and certain hope," the Music that we loved steals to the hearts of those who remain, and whispers gentle influence through which the drooping flowers of their thoughts are turned again to the great Sun that is always shining—somewhere. If Music is so useful in all the lighter moments of life, so important in all the more serious passages, so **powerful to arouse** or to assuage, Emotion, what a force must be in it to comfort, help, and cheer! See what possibilities are in Melodies like the "Marseillaise," or "The Wearing of the Green," "Home, Sweet Home," or "Auld Lang Syne"! A nation can be excited to madness by the two first, and a few notes of either of the last take us away back to the old surroundings, or away on to the new expectation, and tears, which are the shadows of smiles, are not far from the heart of the hardest

Perhaps many who read these words have often taken part in providing Music for the sufferers in a Hospital, or the Poor and Lost in various Homes. They will have had an object lesson in the power of Music for good which will not be forgotten. Let us hope that when the Great Musician of the Universe comes to count up our failures and follies He will glance with kindly eye on the many, many musicians who have tried to use His great Art gift for its noblest purpose, for

**The Good of Others.**



## CHAPTER VI.

## THE MUSIC OF LIFE.

“Love took up the Harp of Life, and smote on all the  
 Chords with might,  
 Smote the chord of Self, that passed in Music out of sight.”



THE author of these lines struck the chord of a great truth. **Music is great in proportion to its range of sympathy with Life.** That which expresses any limited area of Life is more or less small, and that which expresses the universal Life is large in proportion to its universality. The Germans have a happy phrase in describing an Art. They say the hearer, or reader, “finds himself” in what he reads or hears. Meaning that Art is Art in so far as it **represents ourselves to ourselves**, but besides that we can only be represented in proportion to our possession of universal attributes to our race. Man is man and Woman is woman all the world over, and it has always been so, for the basal characteristics of human nature are much the same to-day that they were in old times. Greed and Conceit are usual, Altruism and Humility are unusual—that is to say, that man to-day is **still shackled by the tendencies of his animal ancestors.** But he has two things that his animal ancestors had not—Religion and Art. Has he ever realised

what these two things might be in his life? His natural tendency to wickedness has been **dinned into him** till he takes it, rather sulkily, for a fact. Suppose that his **natural tendencies for good** had been dinned into him for as many thousand years? Would he not long ago have learned to feel ashamed of going down the slope, and have believed that he had enough power in him for hill climbing on his own account?

Seeing that all physical actions are the result of nerve combinations, or cell combinations, why should Evil be easier than Good? Evil is simply the result of want of balance between our estimate of the relative value of **present** gain and **future** gain, of **individual** pleasure and **racial** pleasure.

We often speak of Evil as if it was a "thing" that existed, whereas it is only a name for an error of Judgment. What man would do Evil if he knew enough to **know** that Evil-doing did himself harm? He does not know that. He does not even **believe** it, or he would not do Evil. In other words, he would not **sacrifice a great gain to secure a small advantage**. As he gets to know the facts of Psychology he will act more wisely, and will find out that **private gain is usually racial loss**. It is no use asking him to open his mouth wide for the reception of dogma. His **actions** will be in proportion to his **knowledge**. Only he must not only *suppose* that he knows. **He must know**. As his knowledge increases, his wisdom in action will increase, and his conduct will improve in proportion to the breadth (quantity) of his know-

ledge. Our present education is mostly cramming of facts about the Notsself. **Knowledge of the Self is not usually taught**, and we still consider that a Man's excellence consists in the multiplicity of his recollections, instead of in the breadth of his judgment. Man is still taught as an individual, not as a Racial Unit. In Art, in Religion (not Sectarianism), progress is made in **proportion to the predominance of Racial Interest over Individual Interest**. But people still run after the Prophet; not after his discoveries. We admire Wagner more than the opinions of Wagner. The real question is not so much, was Wagner a king? as whether Wagner's **thoughts** were kings. The writer's profound admiration of Wagner's work does not prevent him from seeing the truths which underlie Max Nordau's scathing denunciation of Wagner's methods; any more than his admiration for Luther's storming of the Bastille of religious despotism, prevents him from seeing the violence and narrowness of Luther's methods. **Art is not small**; it does not exist for any particular coterie, fashion, or cult; it is all-embracing, universal, and in its wide range it is like the light which shines<sup>9</sup> alike on the good and the bad, on the ignorant, the mediocre, and the genius; "it droppeth as the gentle rain from Heaven, upon the place beneath; it is twice blest; it blesseth him that gives and him that takes." In the enchanted gardens of Music many art plants unfold their leaves, and many a fair sweet flower flashes its colour along the scented avenues. Just as in Life, lovely,

shapely **characters**, and intelligent, **sympathetic** minds, radiate good influence, and **illumine all with whom they come in contact.**

As the world of Art gains fuller appreciation, the kinetics of "Artism" will be better understood, and the laws which govern the quality and the class of Art work will be formulated and reduced to order, exactly as the widespread random beauty of trees and flowers has been systemised by Botany, and the healing powers of vegetation have been located by Chemistry. From these two Sciences have sprung the practice of Medicine, and the noble race of men who carry it out. And in the same way will the future practice of Music, sprung from the Sciences of Mathematics and Psychology, be carried out by the followers of the art of sound-colour. Music will then be recognised as a **factor in Life**, and not only as a temporary relaxation, recreation, or mere accomplishment. There are many signs of a development in this direction. The old tendencies to treat the Art as an adjunct to conversation, and its Professors as useful stop-gaps, or assistants to dilettante dabblers, die hard, but they **are dying**, and **the public is beginning to understand** that Music is a Power; that it requires education on the part of the listener, high education on the part of the Performer, and still more on the part of the Teacher; that the learning of Music is an important branch of education, **on account** of its relationship to proportion, judgment, and the complex nerve control which gives power to manage muscular action at high speed. •The teaching of

Music is daily becoming more scientific, and the old rough and ready methods of grinding at numberless useless repetitions of exercises, based on systems which have **no agreement with the laws of Thought**, are already becoming obsolete. The immense strides which have been made in the analysis of the **processes of Thought** are being utilised by advanced teachers, with the result that, by the application of these Laws, they are obtaining effects which are not only quicker of attainment but also **more lasting**, since these methods are based on a deep knowledge of the physical processes which lead to intricate movements; and a comprehensive grasp of the Psychological Laws which lead to the Emotional developments on which depend the expansion of the Esthetic faculties applied to Music

The Mechanical and the Intellectual sides of Music are beginning to find their respective levels. Only **beginning**, for the enormous development of the Physical side of Music, during the last fifty years, has to some extent spoiled the appreciation of the Intellectual. How many Pianists of the present day are mere executants, and little better than animated Pianolas? Where is the Intellect in many modern orchestral works? Are not some of our compositions and performances full of sound and fury, but signifying nothing? Has not Sandow supplanted S. Cecilia? And have they not both suffered by the redistribution? There is nothing in a mechanical performance to influence the hearer for his good, or to help to brighten his

dogged progress along the ways of Life. The sensation of Astonishment is not elevating. Rochefoucauld describes gravity as a "mysterious carriage of the countenance invented to conceal the emptiness of the mind," and the same kind of thing may be sometimes said of virtuosity. The intelligent public are like *Oliver Twist*. beginning to ask for more; they are not satisfied with obtaining the latest *Lion* for their *At Homes*; they are weary of the noisy, superficial virtuoso and the improved editions of the Great Masters' work, and are beginning to look for a Composer who has something to say, and for performers who know how to say it. In old times Music was to the people a real happiness; it threw across their pathway flashes and beams of mysterious light from another world; it made them happier, gentler, and better in the main; but in the tremendous upheaval of Thought, resulting from the work of men like Kant, Spencer, Haeckle, Virchoff, Faraday, Kelvin, Descartes, Darwin, Wundt, Schumann, Wagner, and many more, giants in their respective kingdoms, the old simple faiths and practices were obscured, modified, and now are re-born in such different guise that they hardly appeal to us who have not changed with them, but are **still sitting in the old corner** trying to blow up the old fires and make ourselves warm as our fathers did. **It is no use. All is changed.** The kindly but iron hand of Development is upon all around. It always was; but we had not discovered it, and therefore we submitted unwittingly to its guidance. If **when**

**we have the light** of that discovery we do not use it, but still go on clinging to the maxim, "What has been will still be," how shall we keep our place in Art, and how shall we succeed in developing that Art to fit our new surroundings? How shall we keep pace with the other nations who are using their latest knowledge? The development of Music will be in some **proportion** to the development of the Nervous System, our plans both in Life and Art must be in accordance with development of the Nervous System, for unless a just proportion and counterbalance **be preserved**, either the Nerves, the Art, or the Life will suffer, and at the present time it is most interesting to observe the attitude of the conservative English mind towards modern music, which is usually hatred, idolatry, or stubborn indifference (**if indifference ever is real**). Some of the old Painters used to kneel when painting the most sacred figures; a beautiful idea, but a very inconvenient procedure. They revered **not only** the subject, but also the art gift which enabled them to depict it. Where is the feeling of **Reverence** now-a-days either in Art or in Life? Does not the general public regard Art mostly as a pleasant fad, a fashion, or an amusement? And is not the **reverent Artist** a little difficult to find? and when we do find him do we not **put him in a corner** and turn our attention to the Smart Man, who is our idol in all ranks of Life? Is it not a serious thing for us that for the most part Observation, Thought, and Reverence **have no place** in our Educational

Systems? Reasoning is rarely taught; but a flippant (though thorough) knowledge of facts does not conduce to Mental Salvation. **Mental ability** consists in being quick to **establish relationships** between various facts, or to **recognise differences** between similar facts. The stupid finds that the yellow primrose "a yellow primrose is to him, and it is nothing more"; whereas the intelligent sees the phenomena of Life, Development, Colour, Form, Attraction, Composition of Forces; and the Artist sees Beauty, which is the result of the perfect combination of the other qualities so disposed that they excite pleasure. Music is, perhaps, the greatest of all the Arts **in its power of giving pleasure**, and many a sad, broken life has been cheered and brightened by some sweet, though commonplace, music (if that which gladdens any life can be called commonplace). The writer has more than once taken boys to sing to the dying, and doubtless many musicians have similar experiences, which are not easily forgotten. The singing of Luther's hymn by a choir boy in Exeter Cathedral caused Cromwell's rabid mob to cast aside their hammers and cease their work of destruction, and many like examples must have occurred which are not chronicled. All are not enabled to become composers or even performers of music, but there is surely a music **more beautiful** than voices, more potent for good than instruments, the music which arises when beautiful thoughts lead men to beautiful actions, the world-music of a beautiful Life, which not only elevates all who



come under its mysterious spell, but rings softly down the ages, carrying comfort and sympathy to those who suffer for the wrong they have done, encouragement and help to those who are fallen by the way, and tenderness to those who are successful—a music very soft, very lovely, **very simple, because it is so good**, and only heard by those who have ears for its fairy tones—but a music that reaches far beyond any that we call music, reaches to the innermost heart of man, appealing to all that is good, noble, and pure, ever helping to build up, to make him wiser, better, and happier, till at last he may be able to bring all to a shapely finish by adding the final stone, the keystone to the royal arch of Life, the stone called Unselfishness.

**The good of others is the good of all.**



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